

JANUARY 1991

Guide

TO THE ARTS



JEFFERSON PUBLIC RADIO

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Guide

TO THE ARTS

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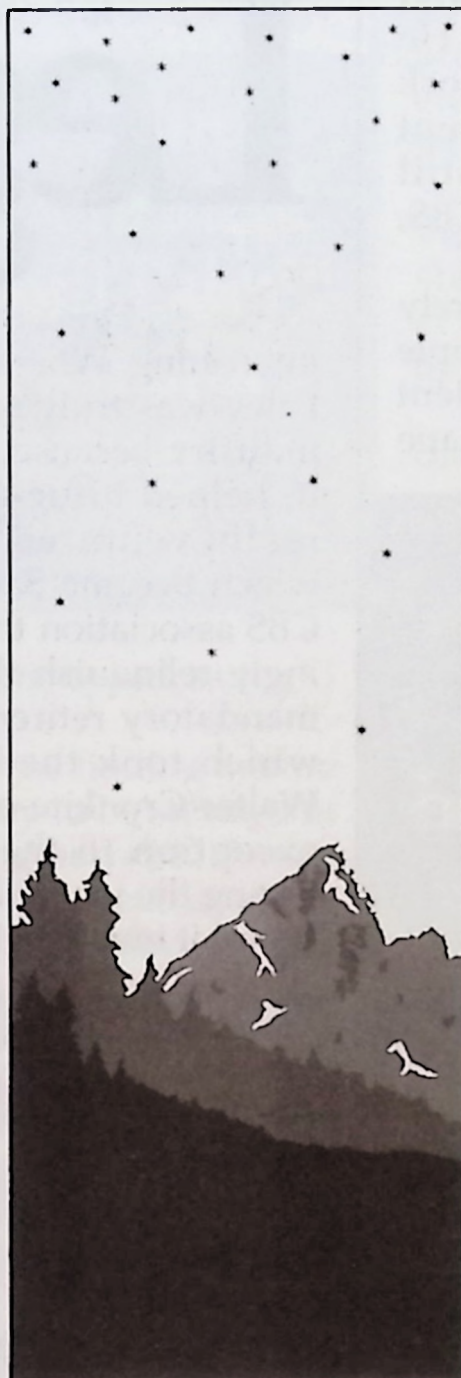
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Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.

Jefferson Public Radio welcomes your comments:

Bill Paley died several weeks ago. There was a time when you might not have had to explain who he was to too many Americans. But times have changed.

Paley purchased a very tiny and failing radio network in 1927, renamed it the Columbia Broadcasting System (CBS), and served as its president for many years. He turned a fledgling 16-station radio network into a radio, television and entertainment media colossus. At his death he was still Chairman of the Board of Directors of CBS, Incorporated.

Paley's career spanned virtually the entirety of the broadcasting industry's life. Few people ever realize the happy conjunction of talent and circumstance which enables them to shape

In Paley's case he probably had a more pronounced influence upon Americans than did most of our highest elected officials.

an entire industry. In Paley's case he probably had a more pronounced influence upon Americans than did most of our highest elected officials. Over more than 60 years, broadcasting has shaped America and Paley shaped broadcasting.

Two men are particularly credited with the design of American broadcasting—Bill Paley and David Sarnoff. Sarnoff was a young telegrapher, working for the American Marconi telegraph interests, who took the SOS from the *Titanic* when it sank in 1912. He parlayed his position into the presidency of NBC. He possessed great vision and foresaw radio as a mass entertainment medium before the first radio station ever signed on the air. But Sarnoff was, in many ways, an industrial entrepreneur. His company, NBC, was just a part of the giant Radio Corporation of America (RCA). Thus, Sarnoff presided over a company with broad manufacturing and defense interests of which broadcasting was only a single element. Sarnoff presided over NBC until the 1960's. Television was just ending what has been described by some as its "golden age" when Sarnoff left broadcasting.

Paley never left. He outlasted Sarnoff by 25 years and in many ways his career is far more

Paley's Legacy

interesting. Where Sarnoff was an industrialist, Paley was truly a broadcaster. He entered the industry because it intrigued him. He shaped it, helped bring life to television, and never really ventured into the industrialist role which became Sarnoff's. Paley so relished his CBS association that he was never able to willingly relinquish the reins. When he enacted a mandatory retirement policy at CBS, a policy which took the likes of Eric Sevareid and Walter Cronkite off the air, Paley was the sole exception to the age-65 termination edict. Facing the inevitable advance of age, he almost found it impossible to designate a successor. In

It's appropriate to pay tribute to a man of vision, determination and talent for his contributions to a major industry.

the 1960s and 1970s he ran through a series of proteges, virtually all of whom he subsequently fired.

Near the end he wound up gradually withdrawing from the daily rigors while retaining his chairman's post long after some thought he should step aside. But CBS was in his blood and he couldn't.

Paley was a confidante to presidents and a friend of many of our most prominent citizens. On more than one occasion he gave special service to the U.S. government. He hired Edward R. Murrow and was largely responsible for CBS's commitment to become the premier force in network news broadcasting.

Born to a wealthy family, Paley settled into CBS out of interest rather than need. But he

devoted enormous energy to maintaining the tiny enterprise and legend tells of more than one occasion when he sought to persuade wealthy friends to pawn jewelry to help the frail network meet payroll. More than Sarnoff, he built his network single-handed.

So it's appropriate to pay tribute to a man of vision, determination and talent for his contributions to a major industry. But is there any

One would have a hard time finding a more ideal candidate than Bill Paley to be steward of a major national broadcasting network.

special message here for public broadcasting? I think so.

One would have a hard time finding a more ideal candidate than Bill Paley to be steward of a major national broadcasting network. A man of means, intelligent and highly cultured, he had a keen interest in having CBS develop into a major news resource when that was not a customary role for broadcasting. CBS's news coverage during World War II revolutionized our expectations for broadcast journalism.

In an era when much of a network's programming was not sponsored, nor expected to be, Paley is credited with the decision to broadcast the New York Philharmonic weekly on Sunday afternoons. When his sales staff complained "But Bill, there's no audience for classical music" Paley is said to have replied, "Then we'll create one." And CBS did. After several years of non-sponsored appearances the Philharmonic broadcasts eventually even achieved broadcasting's status symbol, a sponsor. Paley believed in broadcasting's responsibility for social service as well as its profitability.

Thus, it must have come as somewhat of a surprise to him to view the programming which eventually dominated CBS and the rest of commercial radio and television. One has a hard time envisioning a man of his sophistication having much interest in watching what comprised the CBS television schedule in the latter part of his career. He is reported to have said that his single biggest mistake was changing CBS into a publicly-traded corporation. He did so to compete with NBC's greater financial clout. But in the process he became subservient to stockholders' interests in corporate profitability.

If someone like Bill Paley lost control over the content of the network he was steering, what hope is there that any commercial broadcasting enterprise could ever resist the commercial pressures which diluted Paley's own goals for creative achievement, art, and social responsibility?

Paley made CBS what has been described by media observers as the "Tiffany's" of broadcasting. But I would guess that in the end he had relatively little personal investment in much of what was being broadcast.

In the face of the reality of commercial broadcasting's nature, public broadcasting stands as America's next best hope for achieving much of what Paley saw as the opportunity which broadcasting creates.

He leaves a network which has set the standard for much of broadcast journalism and created traditions for much of the rest of the

If someone like Bill Paley lost control over the content of the network he was steering, what hope is there that any commercial broadcasting enterprise could ever resist the commercial pressures which diluted Paley's own goals for creative achievement, art, and social responsibility?

industry to emulate. We salute his accomplishment.

At the same time he leaves a lingering question about commercial broadcasting, a question which underscores the need for a renewed national commitment to supporting a financially viable public broadcasting system in the United States.



Ronald Kramer
Director of Broadcasting



Ten Years with Red Barber

by Bob Edwards

Red Barber is in his seventh decade as a broadcaster, but he's not much for nostalgia. Neither are his listeners, most of whom know little of sports and don't recall Red's days as the premier play-by-play man in broadcasting.

Each Friday morning, Red Barber talks to me from his home in Tallahassee, Florida. Our conversation is the most popular feature of National Public Radio's *Morning Edition*, a news program with an audience of nearly 5 million. Listeners respond not to a sports legend's trips down memory lane, but rather to an intelligent man with a warm, engaging personality—the kind of person who thrives in the highly personal medium of radio.

Mississippi-born Walter Lanier Barber began his career in 1930 at station WRUF in Gainesville, Florida. He did not see a major league baseball game until he was broadcasting the Cincinnati Reds' opener in 1934. He must have been a quick study because he was doing his first of many World Series the next season. By 1939, he had the Dodger microphone in Brooklyn and then moved to Yankee stadium after the 1953 season. Red called the first major league game to be played at night, the first to be televised (during which he did the first TV commercials), the first TV World Series, and the first football games of any kind to be carried on television.

Those are Hall of Fame stats and, indeed, Red is in Cooperstown. He's in the National Association of Broadcasters Hall of Fame too, but there are no baseball or broadcast mementos in his home. He says he's proud of two things—his successful on-air appeals for blood donors during World War II and the way he handled Jackie Robinson's breaking the baseball color barrier in 1947. When Robinson prepared to join the Dodgers, Red reacted with the values of a white Southerner of his generation. He was ready to quit. But his other values prevailed—those of the Episcopal lay reader. He learned a lot about himself and was a changed man. He thanks Robinson as a man who "did far more for me than I did for him."



Sports commentator Red Barber's visit to NPR headquarters in Washington, D.C. was a red letter day, celebrated by Morning Edition staff and friends.

There's a positive side to the Southern heritage, of course. When Red speaks, a listener can smell the magnolias and taste the juleps. With a radio man's gift for painting mental pictures and a talent for creating colorful expressions ("rhubarb," "the catbird seat," "tearin' up the pea patch"), a Red Barber broadcast can be a total sensory experience.

Entertainment, though, is not the objective. Red's approach is journalistic. He was the first man hired by Edward J. Murrow (as sports director) when Murrow returned from London after the war to run CBS News. Red believes his job has certain standards. Sports journalism is a trade to be learned. Its practitioners should be professionals. That's why Red has never been fond of ex-jocks in the broadcast booth. They talk too much and impose themselves on the game they are supposed to be covering.

A journalist cannot be a fan. Listeners ask Red about his love of the game or his devotion to certain teams. Red tells them baseball was his job. The answer disappoints the listeners who regard baseball as a game. As a play-by-play man — he was an employee of the Cincinnati Reds, then the Brooklyn Dodgers, and finally the New York Yankees — Red never used the pronouns "we" or "us" in describing the teams that paid his salary. His refusal to be a "homer" ended his play-by-play career.

In 1966, the Yankees, then owned by CBS, were a terrible team. Late in that dreary season, Red was doing a game attended by just a few hundred people. To Red, the sight of that sparse turnout, lost among all the empty seats in "the house that Ruth built," was a better story than the game those fans came to watch. Against orders to the contrary, Red called for the camera to pan the stadium. CBS did not appreciate this testimony to what it had done to the once-great Yankee franchise. At the end of the season, the dean of baseball announcers was out of the game.

Red worked briefly for a Florida station but never fully retired. He wrote a column, some book reviews, did some broadcast work. Yet most of his fans lost touch with him. When Red began our broadcasts on New Year's Day in 1981, there was a Red revival. Old friends renewed con-

tact, Brooklynites recovered their voice, and a whole new generation of listeners tuned in.

Public radio listeners are not big sports fans. They were devoted to Mendelssohn and Mozart when their contemporaries were following Mays and Mantle. But they know a warm, intelligent voice when they hear one. The most common letter in the "Morning Edition" mailbox begins, "I don't know anything about baseball, but I love Red Barber."

Style has a lot to do with it. Red's voice drips with Southern charm and his manner is that of the Dixie gentleman. He doesn't jump right into the week's big sports story. The first order of business is to report on the local weather followed by an update on the flora and fauna of Tallahassee. "Well Col. Bob, it's been a dry one here, not good for the camellias. Meanwhile, those squirrels are still getting into that bird feeder." This is Red's way of saying hello, establishing contact and treating the listener with courtesy — Red's fundamental rule. But the listener does not regard this as so much Southern bunk. Red was swamped with bird-feeder designs and other remedies mailed by listeners.

What happens next is unpredictable. I'll ask a question or two, but there's no guarantee that he'll answer it. Our conversation is not an interview. It's Red's four minutes and I simply hang on and enjoy the ride. We may never get to the subject of sports. One week he wanted to talk about his cat. Another Friday he reviewed an opera he had watched on PBS the night before and pointed out that he and his wife, Lylah, had season tickets to the Met in their New York years. He'll often fire a curve ball—sometimes, I suspect, to see how I'll react. There was the week he read from Kahlil Gibran's *The Prophet*, and at the end of the week in which college basketball star Len Bias died of a drug overdose, Red recited the 39th Psalm.

For the listeners, it was very moving. For me, it was a bit unnerving. In journalism school they don't teach you how to follow a Psalm. I thanked him and said goodbye. Ever the pro, he had finished his reading right at the normal point for ending our chat. Just when listeners think they have him figured out, he surprises. Once, during an opening day call-in program, a listener asked for suggested reading material. I'm certain that the listener was looking for sports material since Red frequently recommends sports books he gets in the mail from publishers. Red's answer this time was Winston Churchill's *History of the English-Speaking People* and *The Book of Common Prayer*.

Red Barber leaves listeners feeling better about themselves and the world. To hear this endearing octogenarian still at the top of his game is to feel that maybe they, too, can slog it out for one more day before the weekend. It has a different appeal for me. Each Friday, I get to talk to a radio pioneer. How many people get to ask questions of a founder of their trade? Dr. Salk can't talk to Madame Curie. Leonard Bernstein can't talk to Beethoven. But I get to ask questions of a man who helped popularize radio and set a standard for those of us who have followed.

This article was first printed in Communicator, the monthly magazine of the Radio-Television News Directors Association.



NUCLEAR SUMMER

The Sun produces the energy equivalent of 100 million 10-megaton hydrogen bombs every second. And that's nothing compared to some stars. On Star Date we'll tell you about all kinds of fun, space-related facts like that.

Monday–Friday, 7:37am & 6:30pm
Saturday–Sunday, 7:37am & 6:0pm
on Jefferson Public Radio



A Permanent Home For the Performing Arts On the Southern Oregon Coast

by Beatrice Drago

The theater lights dim and the new grand curtain draws open beneath the recently-constructed proscenium arch on the stage of the Performing Arts Center in Brookings Harbor. The date is October 5, 1990, opening night of the Chetco Pelican Players' latest production, *Caught in the Villain's Web*, and another dream is about to be realized.

It was just a little more than a year ago—September 13, 1989 to be exact—that the Chetco Pelican Players, Brookings' community theater group, invited the entire community to the Gala Dedication of the new Performing Arts Center, a truly elegant affair with limousines, klieg lights and formally-attired guests. Caterers, florists, musicians and actors donated their services to make this a festive and memorable occasion.

Just two months prior to this spectacular event, Leanne McCurley and a small group of thespians gathered in an empty bank building that had become available for lease in the Brookings-Harbor Shopping Center. "For sixteen years I've been dreaming about a performing arts center for this community," said Leanne, president of the Chetco Pelican Players. "When this building became vacant, I knew the time had come." Turning to Andy Drago, a recent retiree who'd had previous experience in building a community theater (the Morgan-Wixson Theater in Santa Monica, California), she asked if the building could be converted to theater use. With his experienced eye, Andy surveyed the large open area and nodded affirmatively. "First you have a dream," he replied. "That was our motto at the Morgan. Then you have to work like crazy

to make that dream come true." Leanne enthusiastically adopted the motto and the dream was on its way to becoming reality.

Readings for the first production in the players' new home were held on fifteen borrowed folding chairs in the center of the empty building with the bank teller cages still in place. Seven weeks later—two nights after the Gala Dedication—*Love in a Gypsy Camp* opened on stage with full sets, colorful costumes and borrowed lights. The capacity crowd sat on comfortable theater seats that had been purchased second-hand in Brookings and Coos Bay and delivered to the center on a South Coast logging truck. The snack bar that provided the audience with soft drinks, candy bars and freshly-made popcorn was a converted bank counter. Additional counters had been carried upstairs to provide make-up tables and counters for the dressing room. Thanks to the combined efforts of the Chetco Pelican Players membership and community volunteers, the Performing Arts Center was on its way.

How did all this come about? Well, it started in the spring of 1988 when a group of actors and would-be theater people worked together to present a melodrama, *The Return of Deadwood Dick*, produced by Laughter Unlimited, directed by Bill Dwinell, and performed as dinner-theater at the Brookings Elks Lodge. With the success of this show, the players decided it was time to form a permanent group. Using the current players as a nucleus of the new organization and adding the few remaining members of Theater-by-the-Sea, Brookings' former theater group, the Chetco Pelican Players officially came into existence

on August 27, 1988. One month later, the newly-formed group presented another successful melodrama at the Elks Lodge, *Lily, the Felon's Daughter*.

In the spring of 1989, firmly established as a theater group but still without a home, The Chetco Pelican Players carried their portable stage platforms to the Grange Hall for a dinner-theater presentation of yet a third melodrama, *Dirty Work at the Crossroads*. Here the backstage area was just large enough for the light and sound man, and the dressing-rooms and makeup area consisted of two borrowed motorhomes parked outside the back door.

By the fall of 1989 the players were in the Performing Arts Center, enthusiasm was running high, and they eagerly went to work on the first production in their new home, *Love in a Gypsy Camp*, a rollicking melodrama by Coos Bay writer Karen Fitch. Christmastime brought the first *Candy Cane Revue*, now on its way to becoming an annual tradition. With each production the membership grew and soon became a "family" dedicated to producing live theater as entertainment for the whole community.

But this was only the beginning and reality soon hit home. It was clear that ticket sales would not bring in enough revenue to cover the monthly rent, building renovations, the cost of productions and miscellaneous expenses, so the building was made available to the community on a rental basis for all kinds of outside activities. In the first year alone, the center was used for a hair-coloring seminar presented by beauticians, a bench-press contest for weight lifters, a family reunion, several wedding receptions, regular Sunday morning church services, various club meetings, several private parties and many other activities. The flexibility of movable theater seats made all this possible at a time when income from stage productions was still fairly low.

Of course there were many renovations to be made to the building. Some had to be done before the first show could open and some would have to wait until time, money and help were available. Many projects were completed during the first year of operation: a handicap bathroom on the main floor, a new exit door in the lobby area, and handrails along all stairways, to name a few. The dona-



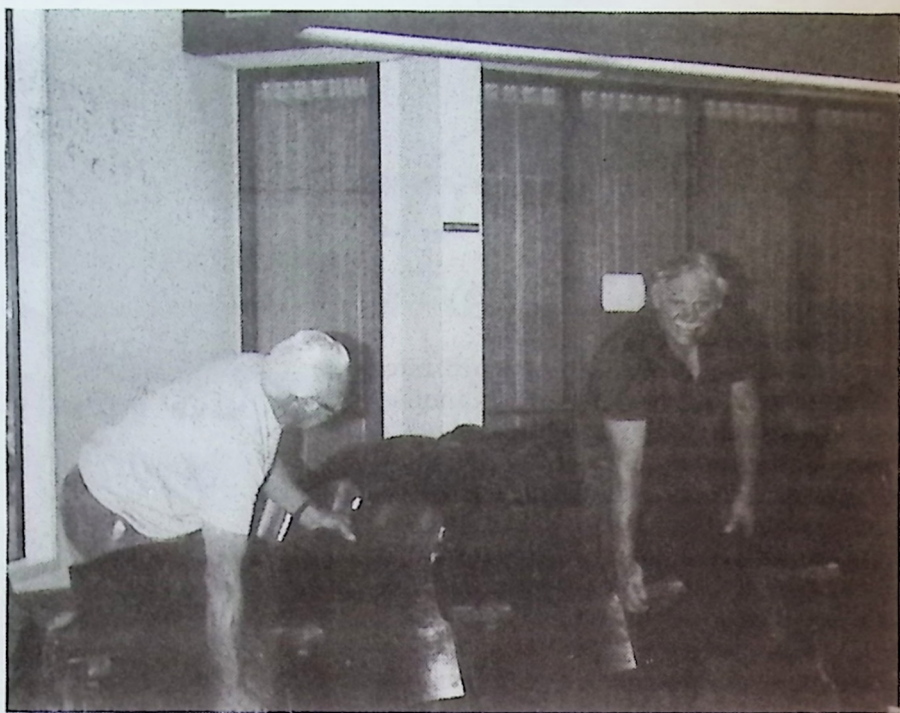
Kim Sallander and Rudyglen Spence getting in character for *Oklahoma*!



Allen McKinzie, Bob Ward, James Bridges and Lila Moore rehearsing for *Candy Cane Revue*.

tion of time, labor and materials has made all these things possible. All work projects are done under the supervision of Andy Drago, master handyman, and his side-kick Carl Herman with the help of theater members and community volunteers. Plans for the future include permanent elevated seats and a new light booth.

The Performing Arts Center has a never-ending "want list" that is a rotating list of items needed for its operation. As each acquisition is crossed off the list, new ones are added. A "Buy a Key" campaign provided a



Carl Herman and Andy Drago moving seats into the Performing Arts Center.

new piano for use in musical programs. Local artists donated their talents to raise money for the center and presented such diverse programs as *Banana Belters Jazz*, *A Medley of Broadway Songs*, *Country and Comedy*, and the *Arthur Barduhn Piano Concert*.

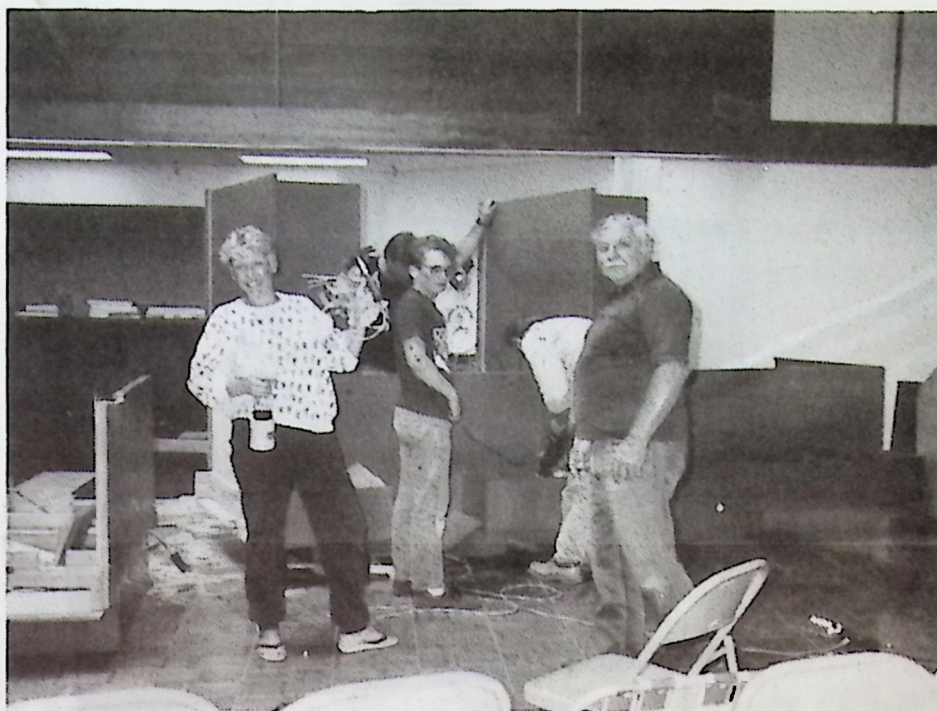
To make full use of the center, performing artists from other communities brought their programs to Brookings: The San Francisco Chamber Singers, The Oregon Senior Theater from Portland, *Leona Sings Judy* from Ashland, and many others. The Brookings-Harbor High School Drama Club presented two plays, *Exit The Body* and *Easy Virtue*. All of the visiting performers were impressed with the calibre of the facilities and the helpfulness of the Chetco Pelican Players membership.

The Performing Arts Center is maintained and operated by the Chetco Pelican Players, a diverse group of people made up of working people who give up their evenings and weekends, business owners who give time, money and materials, and retirees who donate their energy and expertise to the maintenance and operation of the center and the production of outstanding shows. And how does this group explain its success? DEDICATION. That's a word you hear a lot around the center. It's the first word a director tells an actor when he casts a show and it's the word everyone hears when they take on a job at the center. Without it this beautiful facility would not exist. Vitality and enthusiasm are the ingredients that keep this group going.

By 1990 the Chetco Pelican Players were ready to spread their wings beyond melodrama and tackle other types of theatrical productions. February brought *You Can't Take It With You*, a classic comedy that never fails to delight audiences, and in June the group was ready to tackle its first musical, a highly successful production of *The Sound of Music* that still has audiences raving. Their summer production was a complete change of pace with the tender comedy *On Golden Pond* which sent audiences out of the theater talking about the professionalism of the theater group. The yearly melodrama in the fall was a romp through an 1890's living-room called *Caught in the Villain's Web*.

At the end of the first year of operation, the center held a "First Birthday Party" celebration to thank the community for their continued support and show them how far the group had progressed in one short year. The response to the 1990 season was extremely gratifying and theatergoers not only enjoyed the fine productions that were mounted but were delighted with the atmosphere and ambiance of the center itself.

With the acquisition of a permanent home for the performing arts, interest within the community increased and curious passers-by started dropping by to see what was going on. The highly visible location near Highway 101 and the easy access plus plenty of evening parking space in the shopping center all combine to make it an ideal spot for a permanent



Nancy Pearce, James Bridges and Andy Drago moving teller cages in the old bank building.

performing arts center, a first for southern Curry County.

With the success of their past shows fresh in their minds, the players are now planning a full season for 1991 and have printed a brochure with information on season tickets and a description of each of the four shows scheduled. Following the successful format of the previous year, the season will be a varied one. The first production of the year will be *Steel Magnolias*, a play that is both funny and moving, and revolves around a group of gossipy southern ladies in a small town beauty parlor.

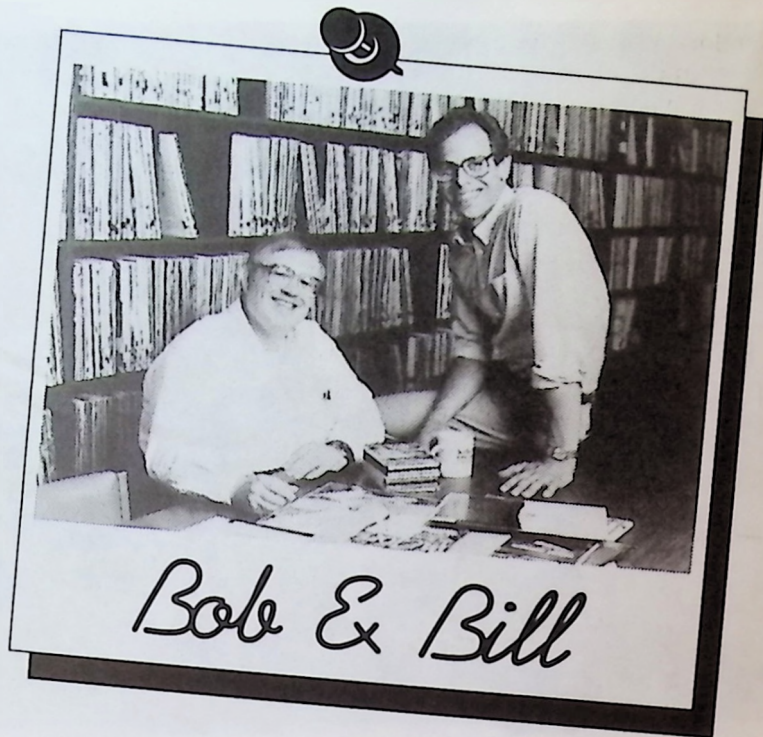
Oklahoma! will be the big musical of the season. This is a high-spirited show about the settling of the Oklahoma territory in the early 1900s. Its beautiful melodies will have you humming as you leave the theater. The fall melodrama will be the hilarious comedy *Desperate Ambrose*. This is a wild and woolly satire on the old west guaranteed to keep you laughing. To top off the season, the Christmas presentation will be another delightful *Candy Cane Revue* designed to please the entire family. For information on season tickets or a copy of the 1991 season brochure, call Leanne McCurley at Allstate Insurance, (503) 469-4696.

The secret behind the success of the Performing Arts Center is community support. "Our shows have been very well attended," says Leanne, "and our audiences have been extremely enthusiastic and excited about what we are doing. Whenever the call goes out to

the community for help, whether it be for money, for donations of materials for the center or for our stage productions, or for someone with expertise in a specific area to come down and help, the call is always answered. We are truly fortunate to be living in a community that really supports the performing arts."

So if you happen to visit Brookings and you see someone walking around town wearing a light blue sweatshirt with "Chetco Players" and the logo of a pelican on it, walk up and say, "Hi, we've heard about you." You're sure to get a smile and a warm hello, and maybe even an invitation to visit the beautiful Performing Arts Center.

Before retiring to Brookings with her husband Andy three years ago, Beatrice Drago spent ten years as a writer and consultant for a correspondence school in Los Angeles. She has been involved with theater and music most of her adult life and has made several appearances on the stage of the Performing Arts Center as both an actress and a singer.



Public Radio's Classical Music Dream Team

By Sarah Carlston

If they didn't exist already, National Public Radio would have to invent them. They're Bob & Bill, NPR's irrepressible new radio duo, bringing you classical music like you've never heard before.

They're upbeat, but not cloying... a little iconoclastic, but with the proper respect... unorthodox, but not off the wall. Bob & Bill, breaking the stereotype of classical music announcers, bring their alchemy to the air waves for two hours daily on Jefferson Public Radio beginning in January. Says Murray Horwitz, NPR administrator for creative development, "What makes them special are the extraordinary breadth of repertoire on their show, and their ability to sequence the material in a way that is expressive in itself. The result is an utterly new experience for the listener, casual or committed."

Bob & Bill cast their nets for classical music lovers old and new from their base at Northwest Public Radio in Pullman, Washington. Blending their encyclopedic knowledge of music and culture with unaffected and unflinching good humor, Christiansen and Morelock dash between record library and studio, playing the best in recorded music as

each new piece suggests itself. The two offer their comments and observations, and create each program from scratch never knowing quite where they'll end up. Improvising and extemporizing, mixing the familiar with the obscure, the warhorses with the untried, Bob & Bill forge them all into a continuous chain of significant sound and thought.

Each program offers, as Bill Morelock says, "a cultural carnival of history, literature, art, and music." On *Bob & Bill*, the Beatles live happily among Bach, Beethoven, and Brahms. A program might swing from 16th-century church music to a Spanish dance, from a 20th-century tone poem to a Broadway musical, from a French mass to a film score. As Morelock adds, "You can't listen to a Beethoven symphony as if Michael Jackson didn't exist." The two have even been known to play the ubiquitous "Canon in D" by Pachelbel, dedicated to the "48 people out there who haven't ever heard it."

With a bachelor of arts degree in history from Northern Illinois University in DeKalb, and experience at radio stations in Phoenix, Arizona, Bob Christiansen joined Northwest Public Radio as music director in 1987. Bill

Morelock, armed with a bachelor of arts degree in English from Washington State University, had experience as a television promotion manager and a writer before he joined Northwest Public Radio in 1982. The two were afternoon and morning shift on-air announcers at the station, and began their energetic exchanges as an experiment in 1988. Their dual program soon gained an appreciative audience, and they have since won the 1989 Corporation for Public Broadcasting Gold

Award, and were cited for excellence in programming with a 1989 SKIM Award from Public Radio Program Directors.

Bob & Bill grace the airwaves of Jefferson Public Radio Mondays through Fridays at 2pm on all FM stations.



A Note From Our Hosts

Welcome to the world of Bob & Bill. We're delighted to be with you.

So, just what are we doing anyway? To begin with, we are not simply doing something different with a classical music program. Instead, we're trying to create a style of expression that is idiomatic for classical music, to form a positive, progressive attitude that makes the music we play for you the best foundation for an approach to a cultural carnival of history, literature, art, and music.

We also try to balance awe and wonder at genius with the realities of the medium: These are laser encoded discs of mylar we're playing for you, not the concert experience. Be forewarned. We are obtrusive, we are manipulative of the music, the technology makes it possible for us to be so. We agree with Glenn Gould; he said, re-order the movements of a Beethoven symphony and you are, in a sense, making something new. You are rescuing the sound FOR YOURSELF from the complex of experts, protocol, and propriety that is so forbidding to everyone who doesn't have the right secret decoder ring.

What rock radio does so marvelously well is create momentum through the use of the segue and talking up songs to the post so that there is almost a continuous stream of sound. A wholesale transfer of those strategies to classical music isn't necessarily the answer. But by judiciously applying the segue and, on some occasions, bringing music up underneath the tail end of a story, one can help to create the feeling that something is about to happen. We are trying to create moments that galvanize the sound of a story of the juxtaposition of two pieces of music, galvanize them in a listener's memory. Moments are what you remember, moments are what you hear.

To a great extent, BOB & BILL is about language, the sound of it as music. The ideal is to move toward a whole, a composition of music and words, story and song.

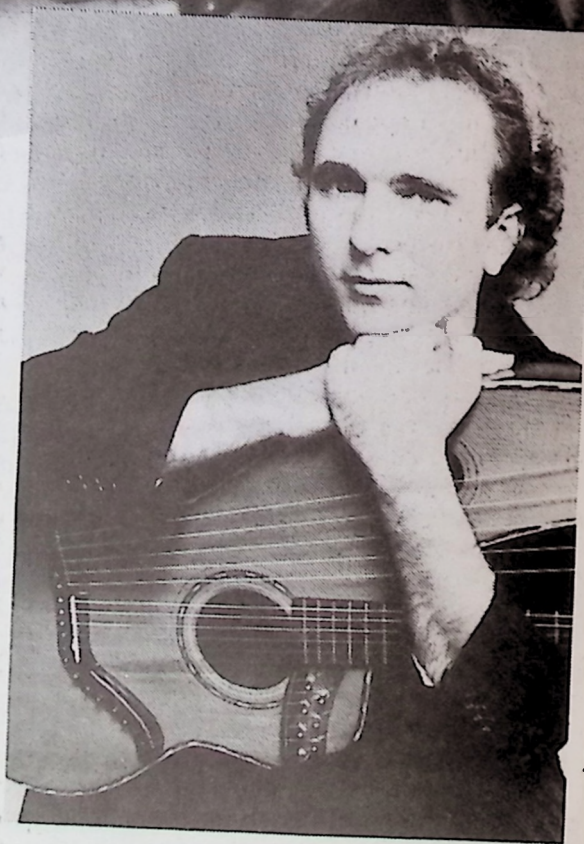
Thanks for listening.

Bob Christiansen & Bill Morelock



Oregon's John Doan Live in Redding

By Diane Almond



John Do

The exotic harp guitar is enjoying a revived popularity due in large part to the efforts of Oregon's John Doan—one of the world's few musicians composing and performing with this unique instrument. Doan will perform in a concert presented by the Shasta County Arts Council and Jefferson Public Radio on Saturday, January 19 at the Old City Hall Arts Center in Redding.

"Though most people compare the harp guitar to the guitar, for me it is really more like the piano in terms of its range, its full spectrum of pitch and dynamics. The added bass strings allow a power and richness of expression, while the extra treble strings offer a delicacy, what I like to call a 'transparency'," says Dean.

Besides being a master of the harp guitar, the Renaissance lute and both classical and contemporary guitar styles, John is a talented composer, storyteller and musicologist who has appeared on radio and television programs in the United States and Europe. Storytelling has become an essential element of John's live presentation because it is at the heart of his creative process.

"I usually carry my journal, or a walkman, especially when I travel. Sometimes I make notes and sometimes I speak or play right into the walkman—but in every case the music tells a story, captures a moment, an experience—whether a bamboo forest in China, a misty harbor along the Irish coast, a childhood dream. If I were an artist, each composition would be a sketch or watercolor. If I were a writer, each song would be a poem, vignette or a scene in a play. But I am a musician—my art takes the shape of musical sketches or scenes or impressions.

"And when I perform I set the stage, so to speak, by telling a story and recalling the experience that first stimulated the creative process. Some people feel that they are 'right there' with me, and for others the story elicits their own experiences and memories. In any case, the stories and the music combine to create a kind of travelog on the back of your eyelids."

John recently returned from a trip to China where he served as Oregon's first cultural exchange representative. "The people in China were so enthusiastic and responsive to my music. In fact a number of them commented to me that it was not unlike Chinese music in spirit—in its blending elements of antiquity and heritage with contemporary music."

Turn-of-the-century American instruments such as the tremblelin, ukelin, banjeurine and the harp guitar represent for John a particular-

ly picturesque aspect of American musical heritage—a time when friends and neighbors gathered together in their parlors to make music and entertain one another. John often brings such scenes to life with his artful playing and masterful storytelling for performances, workshops and university classes.

"Today, much of music is measured and judged by its boldness and decibel considerations. There also exists a distinct line between listener and player. But American music has this wonderful heritage—from those parlors of the early 1900s right through the folk music of the '60s. This was music that had a quality of innocence, simplicity and most importantly—fun! I love using the harp guitar to evoke the charm and beauty of that era, and to blend it with today's experience."

John's early experiences were shaped in Venice, California, where he was raised in what he recalls to be "a wonderful multi-ethnic neighborhood teeming with life and full of all sorts of music—folk, Latin, popular, classical and Japanese." John went on to earn a B.A. in Music Performance at California State University at Northridge and a Master's in Musical Education from Western Oregon State College. John has been living for the past thirteen years in the Pacific Northwest. He is currently on the music faculty of Willamette University.

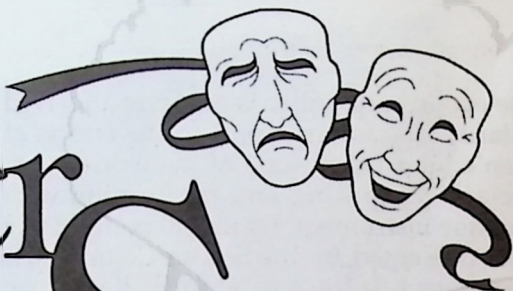
George Winston has commented, "John has restored my faith... there is still new and exciting music for the guitar" and Chet Atkins has expressed a "deep regard and admiration for John's music and playing."

About his own craft John explains: "Despite all the time I have spent in the universities and conservatories both studying and teaching, it is important for me that people come to see that music is classic, but not classical—that music is art—but accessible art, not hidden inside intellectual or academic modes.

"I feel a responsibility to present music that is a reflection of our times and that is a synthesis of the diversity of musical influences in my life. Today's music, or at least my music, responds both to the older roots or renaissance, baroque and classical; and to the melting pot of more contemporary influences—the fun of American folk music, the excitement of fingerstyle guitar, the ethnic flavors. Connecting the listener to this wonderful musical heritage, in a warm and real way—that's my intent."

For ticket information to Redding concert call (916) 241-7320.

Theater By The Sea



By Ed Orris



Bandon harbor

The atmosphere is one of happy anticipation as the theatrical patrons arrive with expectations of a new and different experience. It may be a gala dinner party before the opening of *My Fair Lady* or English High Tea served during the intermission of *The Importance of Being Earnest*. This is not a big city affair but a sold out opening night performance by the Bandon Playhouse. Citizens of this small coastal town of 2000 population are very supportive of their community theater.

The Bandon Playhouse was organized in 1976 to utilize the abundant amount of talent in the area. Many retirees to the area brought with them not only theatrical abilities but in some cases years of experience in the theater. Combined with the homegrown talent they formed a pool of actors, singers, directors and other experts with the express purpose of presenting quality theater for the enjoyment of the community. Anyone in the area is eligible to participate to the extent of his or her abilities, but none is paid for services rendered.

1991 Season



Compensation comes from challenge and satisfaction in producing excellent entertainment for fellow citizens. There is nothing quite like the feeling produced by a ten minute standing ovation such as occurred at the end of the season's production of *The Mikado*.

The fledgling thespian group had a slow start, being without funds or a place to perform, but after a series of fund raising activities and negotiations with the Bandon School District for the use of the stage in one of the schools, the new cultural effort was on its way. The first production was *Picnic*, which was staged in May of 1977, then on to Cole Porter's *Anything Goes*, which delighted Bandonites in the summer of 1978. The pace increased the following year with productions of *A Streetcar Named Desire*, *Camelot* and *Barefoot in the Park*.

As frequently happens in volunteer organizations a lull in activity occurred until 1982 when Francis Bradac, a former Navy career theatrical director, joined the Playhouse and helped to revive the former enthusiasm with a presentation of *The Glass Menagerie*. Since that time a regular schedule has been maintained with productions such as *You Can't Take It With You*, *Don't Drink the Water*, *A Delicate Balance* among others; several original plays and the most recent productions *On Borrowed Time* and *The Importance of Being Earnest*.

In 1985 a summer presentation of *Fiddler On the Roof* was so enthusiastically received by the community that it was followed in succeeding summers with *Sound Of Music*, *Annie Get Your Gun*, a musical review, *My Fair Lady*, and last summer's highly acclaimed *The Mikado*. These musicals often played to standing room only houses.

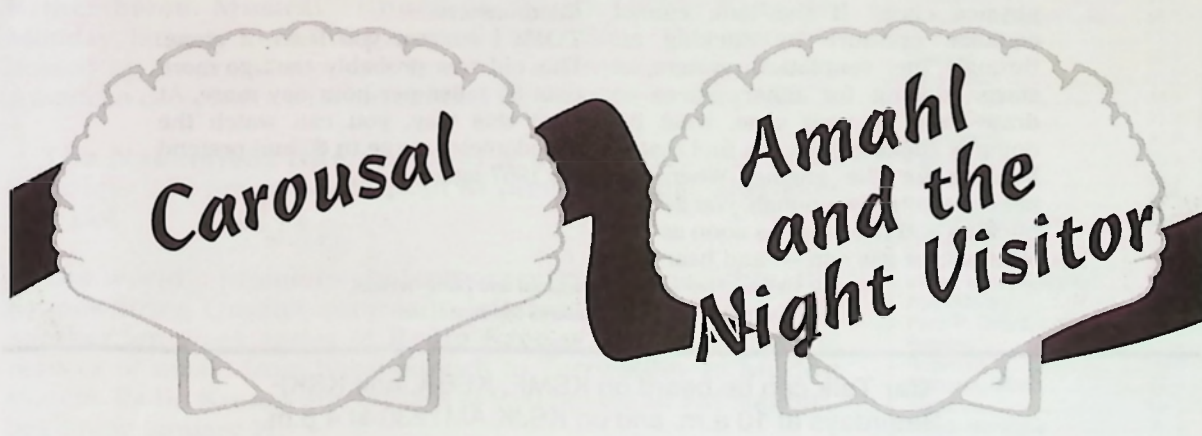
When the Playhouse was organized, the recently rebuilt high school had no auditorium but the fifty-year-old elementary school boasted a small stage. Through the efforts of members of the Playhouse, aided by the business

community, the ancient wiring was replaced, the stage was revamped, and the curtain repaired. Combined with moveable backdrops, added thrusters and large quantities of ingenuity this stage provides a very adequate performing area. For *My Flair Lady* two drops, two side thrusters and a lowered platform provided six different sets and allowed smooth flow of action from scene to scene. With a cast of 35 and a 10-piece orchestra the result was rather spectacular. Generous contributions by supporters have allowed the addition of a lighting system and control, a sound system and, just recently, a Clavinova keyboard for use in musicals.

The 1991 season begins January 4 with a witty mystery by Enid Bagnold, *The Chalk Garden*. Then, as part of the Bandon Centennial Celebration, the Playhouse will present Thornton Wilder's *Our Town* beginning May 17. Complete with a small carnival, opening night for the summer musical, *Carousel* by Rodgers and Hammerstein will be August 16. The season will end with the most ambitious project yet attempted: a production of Gian Carlo Menotti's *Amahl and the Night Visitors* beginning December 13.

Playhouse members have many goals for the future, among them obtaining their own theater, but their primary goal will always be to provide top quality entertainment for friends, neighbors and visitors to the community of Bandon.

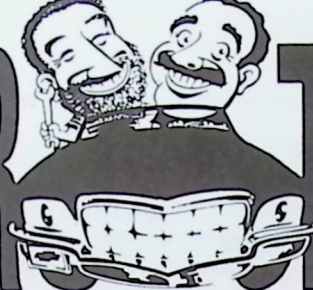
Ed Orris is currently president of Bandon Playhouse. He has been a member for five years, appearing in many productions. He has also served as musical director for the summer musicals and directed the entire production of *The Mikado* this past summer as well as taking the part of the Mikado. He has a background of some thirty years of singing with and directing choral groups.



Carousel

Amahl
and the
Night Visitor

CAR TALK!



BY TOM AND RAY MAGLIOZZI

CHECK FOR GERBILS UNDER THE HOOD

Dear Tom and Ray,

I have a 1977 Toyota wagon that has turned out to be a great car in all respects except one. Once a week or so, it behaves just as though it were running out of gas. It bucks and falters, then runs smoothly, then bucks and falters — but never quite dies. It has plenty of gas. However, if I pull over and take the gas cap off — even for just a moment — the car runs like a champ! Do you have an explanation for this? — Brooke

TOM: These '77 Toyota wagons are actually powered by four gerbils running on a big exercise wheel under the hood. Every once in a while, they run out of air, and when you take off the cap...

RAY: Well, believe it or not, my brother is close. It's not the gerbils that need air, it's the gas tank. Fuel systems must ventilate. In the old days, when my brother was middle-aged, a pin-hole in the gas cap allowed vaporized fuel to escape and fresh air to enter. This was mechanically sound, but environmentally screwy. Your Toyota has a much more sophisticated ventilation system. Your vaporized fuel is absorbed in a charcoal canister. When the car is started, the vaporized fuel is sucked back into the engine along with fresh air.

TOM: If the ventilation system is clogged, however, and no air is getting in, the pressure in the tank decreases...did you pay attention in physics class? If the tank cannot equalize pressure by sucking air through the ventilation system, it starts looking for other places to draw from. In your case, what it's doing is sucking back the fuel that is heading for the engine. When the pressure gets low enough, you get the bucking and faltering. As soon as you take off the gas cap — and hear that

whoosh — the pressure in the tank goes back to normal and the car is fine again — for a while.

RAY: Have your mechanic check the gas tank ventilation system and repair whatever component is malfunctioning. But just to be sure, check under the hood for any Habitrail boxes or little brown pellets.

...

Dear Tom and Ray,

I have a problem with the speedometer on my 1956 Buick Roadmaster. When cruising, the needle on the speedometer continues to swing wildly back and forth. What causes this problem and what is the cure for it? — Don

RAY: The speedometer gauge is attached to the transmission via a cable which — in most cars — spins inside a plastic sheathing. Your car was built before plastic was widely used, so your sheathing is probably made of stone or something like BX cable. In any case, when it gets old, the cable begins to fray...and when it gets very frayed, the spinning cable gets hung up on the inside of the sheathing. This causes the speedometer to read less than the actual speed. Eventually, the energy from the driven end of the cable forces it to become un-stuck, sending the needle flying up into the Indy range. You need a new speedometer cable. It should be easy to get. I'm sure every neighborhood convenience store carries speedometer cables for these '56 Roadmasters.

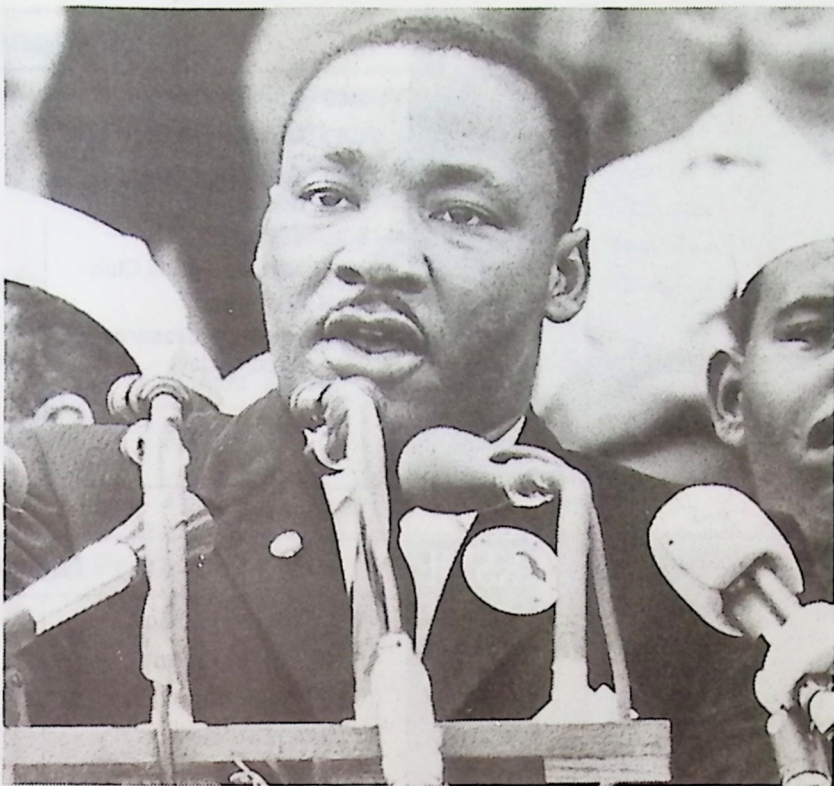
TOM: I suggest you leave it alone. This old cow probably can't go more than 30 miles per hour any more. At least this way, you can watch the speedometer surge to 60 and pretend it's 1957 again.

...

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Distributed by King Features Syndicate, Inc.

Car Talk can be heard on KSMF, KSBA, and KSKF
Saturdays at 10 a.m. and on KSJK AM1230 at 4 p.m.

Specials at a Glance



Always Remembered: Musical Tributes to Martin Luther King, Jr. will be featured Monday, January 21 at 7:00 pm on all FM stations.

Ring in the New Year with the Vienna Philharmonic as Jefferson Public Radio presents same-day broadcast of the orchestra's traditional New Year's Day concert. Claudio Abbado becomes the first person in the history of these New Year's concerts to conduct two years in a row as he leads the orchestra in music by Mozart, Schubert, Lanner, and the Strauss family.

The New Year also brings a new classical music program to weekday afternoons: **Bob and Bill**. These two announcers, Bob Christianson and Bill Morelock of Northwest Public Radio in Pullman, Washington, weave together great music in ways you've never heard before - and they have an infectious love of classical music that will make your afternoons a delight. **Bob and Bill** premieres December 31st at 2:00 pm on all FM stations.

Celebrate Martin Luther King, Jr.'s birthday with **Always Remembered: Musical Tributes to Martin Luther King, Jr.** Monday, January 21 at 7:00 pm on all FM stations. This special is hosted by Andre Watts, and features a number of works by American composers who have found inspiration in King's life.

The **Nakamichi International Music Series** moves to Saturdays 2:00 pm on KSOR from its previous Friday afternoon time slot.

The world's premiere contemporary music ensemble, the Kronos String Quartet, returns to Jefferson Public Radio with another ten-week series of **Radio Kronos**, featuring performances of music from Shostakovich to Terry Riley to Muddy Waters. **Radio Kronos** airs Fridays at 9:00 pm on all FM stations, beginning January 11.

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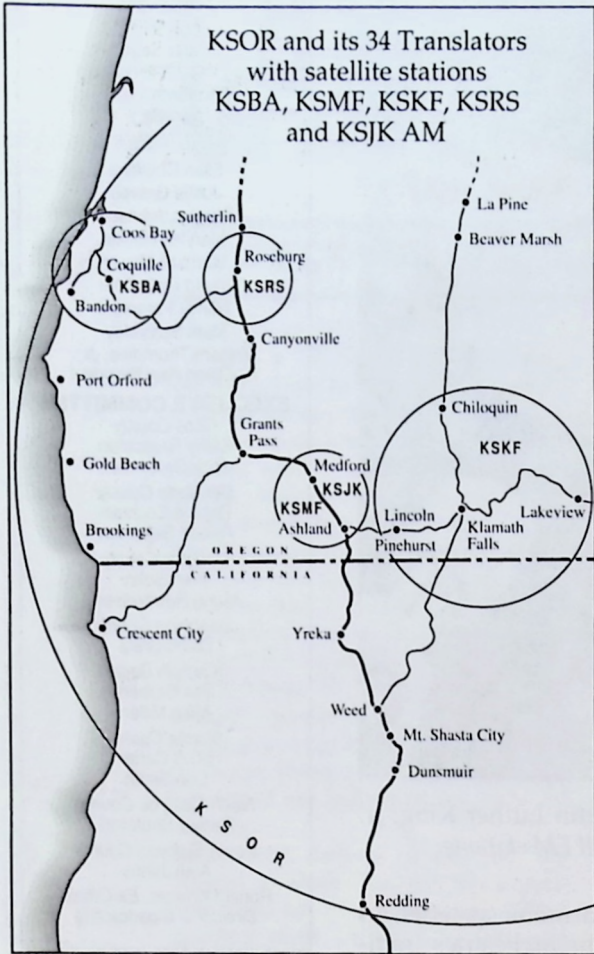
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Jefferson Public Radio	
KSMF, Ashland/Medford	89.1 FM
KSKF, Klamath Falls	90.9 FM
KSBA, Coos Bay	88.5 FM
KSRS, Roseburg	90.1 FM
KSJK, Talent	1230 AM
KSOR, Ashland	90.1 FM
with translators in service at:	
Bandon	91.7
Big Bend, CA	91.3
Brookings	91.1
Burney	90.9
Callahan	89.1
Camas Valley	88.7
Canyonville	91.9
Cave Junction	90.9
Chiloquin	91.7
Coquille	88.1
Coos Bay	89.1
Crescent City	91.7
D. Indian-Emigrant Lake	88.1
Ft. Jones, Etna	91.1
Gasquet	89.1
Gold Beach	91.5
Grants Pass	88.9
Happy Camp	91.9
Jacksonville	91.9
Klamath Falls	90.5
Lakeview	89.5
Langlois, Sixes	91.3
LaPine, Beaver Marsh	89.1
Lincoln	88.7
McCloud, Dunsuir	88.3
Merrill, Malin, Tulelake	91.9
Port Orford	90.5
Parts P. Orford, Coquille	91.9
Redding	90.9
Roseburg	90.5
Sutherlin, Glide	89.3
Weed	89.5
Yreka, Montague	91.5

Jefferson Public Radio at a Glance



KSJK 1230 AM		Monday	
		5:00	Morning Edition
		11:00	Monitoradio Early
		12:00	Talk of the Town/ Soundprint (Monday)
		National Press Club (Tuesday)	
		1:00	
		1:30	Horizons/Crossroads (Wednesday)
		2:00	
		3:00	
		3:30	

KSMF 89.1 FM		Monday	
		5:00	Morning Edition
		9:00	Ante Meridian
		10:00	First Concert
		12:00	KSOR News
		2:00	Bob & Bill (Monday)
		Bob & Bill (Tuesday)	

KSBA 88.5 FM			
		5:00	Morning Edition
		9:00	Ante Meridian
		10:00	First Concert
		12:00	KSOR News
		2:00	Bob & Bill (Monday)
		Bob & Bill (Tuesday)	

KSKF 90.9 FM			
		5:00	Morning Edition
		9:00	Ante Meridian
		10:00	First Concert
		12:00	KSOR News
		2:00	Bob & Bill (Monday)
		Bob & Bill (Tuesday)	

KSRS 91.5 FM			
		5:00	Morning Edition
		9:00	Ante Meridian
		10:00	First Concert
		12:00	KSOR News
		2:00	Bob & Bill (Monday)
		Bob & Bill (Tuesday)	

KSOR For dial positions in translator communities see page 19	Monday	Tuesday	Wednesday	
	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition	5:00
	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	7:00
	10:00 First Concert	10:00 First Concert	10:00 First Concert	10:00
	12:00 KSOR News	12:00 News	12:00 News	12:00
	2:00 Bob & Bill	2:00 Bob & Bill	2:00 Bob & Bill	2:00
	4:00 All Things Considered	4:00 All Things Considered	4:00 All Things Considered	4:00
	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30
	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	5:00
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30
	9:00 McTeague	9:00 Joe Frank	7:00 Music Memory	9:00
	9:30 Ruby 3	10:00 Ask Dr. Science	9:00 Selected Shorts	10:00
	10:00 Ask Dr. Science	10:02 Post Meridian (Jazz)	10:00 Ask Dr. Science	10:02
	10:02 Post Meridian (Jazz)		10:02 Post Meridian (Jazz)	12:00

Through Friday		Saturday	Sunday
W/ American zeette (uesday)	4:30 The Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
reland City Club um (day)	5:00 All Things Considered	11:00 Wha D'Ya Know	11:00 Sunday Morning
onitoradio	6:30 Marketplace	1:00 Soundprint	2:00 El Sol Latino
Clifica News	7:00 MacNeil-Lehrer Newshour	1:30 Horizons	5:00 All Things Considered
onitoradio	8:00 BBC Newshour	2:00 BBC Newshour	6:00 Monitoradio Weekend
arketplace	9:00 All Things Considered	3:00 Parents' Journal	7:00 Sound Money
It Happens	10:30 Sign-off	4:00 Car Talk	8:00 All Things Considered
		5:00 All Things Considered	
		6:00 Modern Times	
		8:00 All Things Considered	

Through Friday		Saturday	Sunday
o & Bill (ednesday)	4:00 All Things Considered	6:00 Weekend Edition	6:00 Weekend Edition
o & Bill (uesday)	6:30 Jefferson Daily	10:00 Car Talk	9:00 Jazz Sunday
o & Bill (day)	7:00 Siskiyou Music Hall	11:00 Vintage Jazz	4:00 New Dimensions
rian McPartland's mo Jazz (day - 3:00)	9:00 State Farm Music Hall	2:00 Four Queens Jazz	5:00 All Things Considered
		3:00 Marian McPartland's Piano Jazz	6:00 State Farm Music Hall
		4:00 Studs Terkel	
		5:00 All Things Considered	
		6:00 State Farm Music Hall	

Thursday	Friday	Saturday	Sunday
Morning Edition	5:00 Morning Edition	6:00 Weekend Edition	6:00 Weekend Edition
Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian	9:00 Monitoradio
First Concert	10:00 First Concert	10:00 Jazz Revisited	10:00 Micrologus
News	12:00 News	10:30 Metropolitan Opera	10:30 St. Paul Sunday Morning
Bob & Bill	2:00 Bob & Bill	2:00 Nakamichi Music Series	12:00 Chicago Symphony
All Things Considered	3:00 Marian McPartland's Piano Jazz	4:00 Studs Terkel	2:00 United Airlines Presents
Jefferson Daily	4:00 All Things Considered	5:00 All Things Considered	3:00 Thistle and Shamrock
All Things Considered	4:30 Jefferson Daily	6:00 Whad 'Ya Know?	4:00 New Dimensions
Siskiyou Music Hall	5:00 All Things Considered	8:00 Sandy Bradley's Potluck	5:00 All Things Considered
ke Show	6:30 Siskiyou Music Hall	9:00 Bluesstage	6:00 The Folk Show
Ask Dr. Science	9:00 Radio Kronos	10:00 The Blues	8:00 Sing Out's Songbag
American Jazz Radio Festival	10:00 Ask Dr. Science		9:00 Possible Musics With: Music From the Hearts of Space at 11 pm
Post Meridian (Jazz)	10:02 Afro Pop		
	11:00 World Beat		

Monday

* by date denotes composer's birthday

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and regional news.

6:56 am Russell Sadler's Oregon Outlook

Local funding on KSOR provided by Volney Morin, Attorney at Law and by the Pacific Spine and Pain Center of Ashland; by The Mail Tribune and by Peter Sage of Shearson, Lehman, Hutton of Medford.

Local funding on KSBA provided in part by Foss, Whitty, Littlefield and McDaniel, Coos Bay.

KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

Local funding for 7:00-7:30, KSMF, provided by Joseph Winans Furniture, Medford.

Local funding for 7:30-8:00, KSBA, provided in part by Coos Head Natural Food Store, North Bend, and Nosler's Natural Grocery, Coquille; Local funding for 8:00-8:30, KSBA, provided in part by Bill Blumberg Graphic Art and Signs

7:00 am Ante Meridian

Classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:37 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

*Jan 7 POULENC: Cello Sonata

Jan 14 BERNSTEIN: Symphonic Dances from West Side Story

Jan 21 C.P.E. BACH: Organ Concerto in G

Jan 28 KRUFFT: Horn Sonata

12:00 n News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm Bob and Bill

New from National Public Radio and Northwest Public

Radio, this daily program presents classical music with hosts Bob Christianson and Bill Morelock. Together they create an entirely new experience in classical music radio.



Noah Adams host of All Things Considered

4:00 pm All Things Considered

NPR's daily news magazine, hosted by Noah Adams, Linda Wertheimer and Robert Siegel.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

4:30 pm KSMF/89.1 Rogue Valley

KSBA/89.5 Coos Bay

KSKF/90.9 Klamath Falls

All Things Considered continues until 6:30

5:00 pm All Things Considered

Noah Adams, Linda Wertheimer and Robert Siegel host this award-winning news magazine.

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Funding on KSBA by Unicom, Coos Bay; Cone 9, North Bend; Checkerberry's Flowers and Gifts, Coos Bay; and Comp-U-Talk, Coos Bay.

Funding on KSMF by Drs. Jackson Dempsey and David Kirkpatrick, Ashland; and by Pacific Spine and Pain Center, Ashland.

6:30pm KSMF 89.1/Rogue Valley
KSBA, 88.5/Coos Bay
KSKF 90.9/Klamath Falls

The Jefferson Dally

A repeat of the 4:30 broadcast on KSOR.

6:30 pm Star Date

Local funding provided by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille

6:32 pm Siskiyou Music Hall

Louise Rogers is your host.

Jan 7 FAURE: Requiem

Jan 14 DVORAK: Serenade for Strings

Jan 21 GLIERE: Horn Concerto

Jan 28 TCHAIKOVSKY: Romeo and Juliet

7:00 pm January 21 Always Remembered: Musical Tributes to Martin Luther King, Jr.

Andre Watts hosts this two hour celebration, which features compositions inspired by King's life, including works by James Newton, David Baker, Joe Kennedy, Jr., Undine Smith Moore, Olly Woodrow Wilson, Lee Hoiby and Joseph Schwantner.

9:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Siskiyou Music Hall

Siskiyou Music Hall continues with classical music until 2:00 a.m.

9:00 pm McTeague

This adaptation of Frank Norris's classic novel is performed by the all-star L.A. Classic Theatre Works company. Stacy Keach is McTeague, and Joe Spano is Marcus.

9:30 pm Ruby III

Ruby, the Galactic Gumshoe, is back. And this time, she's not fooling around.

Jan 7 The Final Gate Inanna has passed through all but the final gate of the Underworld.

Jan 14 The Assault Upon the City of Malls Kapoor leads Ruby and friends to the bowels of Magnifico, while in the mall above the Digital Circus techies and the Dark Force engage in a battle of seductive images on the giant screens.

Jan 21 Part Two: The Invisible World: The Twilight Master The Ruby adventure continues, as our heroine finds herself trapped in a world where one's thoughts become reality.

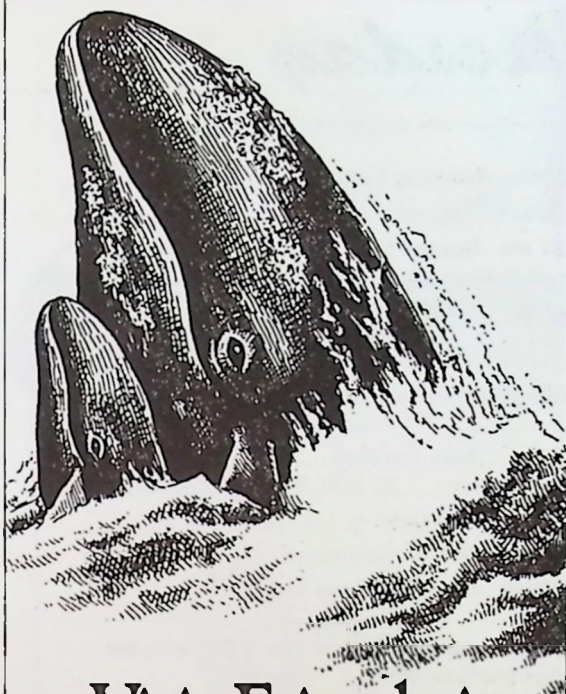
Jan 28 All Aboard! Inanna finds herself aboard a train, where everyone complains, but no one gets off.

10:00 pm Ask Dr. Science

He knows more than you do.

10:02pm Post Meridian Jazz

2:00 am Sign-Off



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Tuesday

* by date denotes composer's birthday

5:00 am Morning Edition
6:50 am Regional news
6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

7:00 am Ante Meridian
Regional News: 7:30, 8:30, 9:00 and 9:30 am. plus:
7:37 am Star Date
8:37 am Ask Dr. Science
9:57 am Calendar of the Arts

10:00 am January 1: New Year's Day with the Vienna Philharmonic

Same-day broadcast of the Vienna Philharmonic's traditional welcome to the New Year. Claudio Abbado conducts the orchestra and the Vienna Choir Boys in music by Rossini, Mozart, Lanner, Schubert, and, of course, the Strauss family.

10:00 am-2:00 pm First Concert

Jan 1 BEETHOVEN: Symphony No. 6 ("Pastorale")
Jan 8 KODALY: Peacock Variations

Jan 15 SIBELIUS: Violin Concerto
Jan 22 COPLAND: *Billy the Kid*
Jan 29 BERLIOZ: *Symphonie fantastique*

12:00 n News

Headlines, weather forecast and the Calendar of the Arts.



Claudio Abbado will conduct the Chicago Symphony Orchestra.

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2:00 pm Bob and Bill
4:00 pm All Things Considered

4:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

All Things Considered continues until 6:30 pm.

4:30 pm The Jefferson Daily
KSOR's weekday report on events in Southern Oregon and Northern California.

5:00 pm All Things Considered

6:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

The Jefferson Daily
A repeat of the 4:30 broadcast on KSOR.

6:30 pm Star Date
6:32 pm Siskiyou Music Hall
Jan 1 CHOPIN: Piano Concerto No. 1
Jan 8 BAX: String Quartet No. 1
Jan 15 MOZART: Piano Quartet No. 1
Jan 22 BARTOK: Violin Concerto No. 1
Jan 29 SCHUMANN: Symphony No. 1

9:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5 Coos Bay
KSKF 90.9/Klamath Falls

Siskiyou Music Hall
Siskiyou Music Hall continues until 2:00 am.



Joe Frank

9:00 pm Joe Frank
10:00 pm Ask Dr. Science
Produced by the Duck's Breath Mystery Theatre.
10:02 pm Post Meridian Jazz
With John Foster
2:00 am Sign-off

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Wednesday

* by date denotes composer's birthday

- 5:00 am Morning Edition
6:50 am Regional News
6:57 am Russell Sadler's Oregon Outlook



Cokie Roberts, NPR Congressional Correspondent

KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

- 7:00 am Ante Meridian
Local news at 7:30, 8:30, 9:00 and 9:30 am. Plus:
7:37 am Star Date
8:37 am Ask Dr. Science
9:57 am Calendar of the Arts
10:00 am First Concert
Jan 2 BACH: *A Musical Offering*
Jan 9 HAYDN: Piano Trio in E-flat
Jan 16 SCHUBERT: *Moments Musicaux*
Jan 23 BRAHMS: Symphony No. 2
Jan 30 BEETHOVEN: String Quartet, Op. 127
12:00 n News
Headlines, weather and the Calendar of the Arts.
2:00 pm Bob and Bill
4:00 pm All Things Considered

4:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

All Things Considered continues until 6:30 pm.

- 4:30 pm The Jefferson Daily
KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features.
5:00 pm All Things Considered



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6:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

The Jefferson Daily
A repeat of the 4:30 KSOR broadcast.

6:30 pm Star Date



Robert Siegel, host of All Things Considered

6:32 pm Siskiyou Music Hall
Jan 2 HOLST: *The Planets*
Jan 9 RAVEL: Piano Concerto in G
Jan 16 RODRIGO: *Concierto serenata*
Jan 23 BRAHMS: Variations and Fugue on a Theme
by Handel
Jan 30 STRAVINSKY: *Dances Concertantes*

7:00 pm Music Memory

As a partner in this public school music education program, Jefferson Public Radio plays a different work each week for students participating in Music Memory.

9:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Siskiyou Music Hall

Music Hall continues with classical music until 2:00 am.

9:00 pm Selected Shorts

Back by popular demand, this series presents stories by some of our finest contemporary writers, interpreted before a live audience at New York City's Symphony Space.

Jan 2 Maria Tucci reads Italo Calvino's story "The Distance of the Moon," and David Margulies reads "In Dreams Begin Responsibilities" by Delmore Schwartz.

Jan 9 "My Mother, Leah and George Sand" is read by Anne Jackson, and Phyllis Newman reads "Letters to Warner Brothers" by Groucho Marx.

Jan 16 Tess Gallagher's story "The Lover of Horses" is read by Lois Smith, and Stephen Lang reads "What Is It?" by Raymond Carver.

Jan 23 Christine Baranski reads "Holding Things Together" by Anne Tyler, Henderson Forsythe reads James Thurber's "The Breaking Up of the Winships," and Isaiah Sheffer reads Calvin Trillin's "Dinner at the De La Rentas."

Jan 30 Joseph Wiseman reads "Take Pity" by Bernard Malamud, Michael Mitchell reads "Son in the Afternoon" by John A. Williams, and E.B. White's "The Hour of Letdown" is read by Paul Hecht.

10:00pm Ask Dr. Science

10:02 pm Post Meridian

2:00 am Sign-Off



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Thursday

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5:00 am Morning Edition

6:50 am Regional news

6:57 am Russell Sadler

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KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Local news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am-2:00 pm First Concert

Jan 3 DEBUSSY: *La Mer*

Jan 10 HANDEL: Music for the Royal Fireworks

Jan 17 SHOSTAKOVICH: Symphony No. 9

Jan 24 MOZART: *Exultate Jubilate*

*Jan 31 SCHUBERT: Sonata for Arpeggione

12:00 n News

Headlines, weather, and the Calendar of the Arts.

2:00 pm Bob and Bill

4:00 pm All Things Considered

4:30 pm KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

All Things Considered continues until 6:30 pm.

4:30 pm The Jefferson Daily

Jefferson Public Radio's weekday report on events in Southern Oregon and Northern California.

5:00 pm All Things Considered

6:30 pm KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

The Jefferson Daily

Repeat of the 4:30 KSOR broadcast.

6:30 pm Star Date

6:32 pm Siskiyou Music Hall

Jan 3 STRAUSS: *Also sprach Zarathustra*

Jan 10 VAUGHAN WILLIAMS: Mass in G

Jan 17 WEBER: Clarinet Quintet

Jan 24 BEETHOVEN: Symphony No. 6

Jan 31 SCHUBERT: Piano Sonata in B-flat

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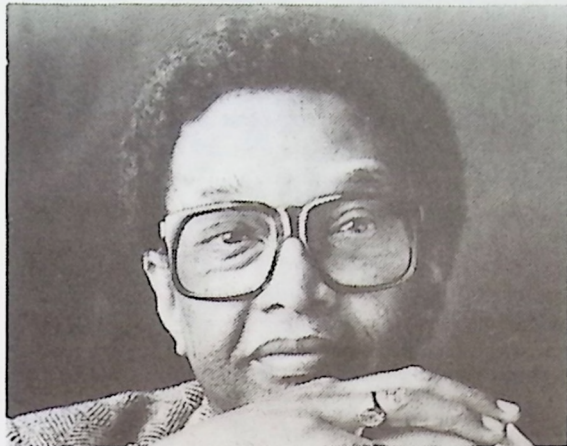
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9:00 pm KSMF 89.1/ Rogue Valley
KSBA 88.5/Coos Bay
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Siskiyou Music Hall
Music Hall continues with classical music until 2:00 a.m.

9:00 pm **Le Show**
Harry Shearer mixes music with outrageous comedy and satire.

10:00 pm **Ask Dr. Science**



Join Dr. Billy Taylor (top) and Lee Konitz on American Jazz Radio Festival during January.

10:02 pm **American Jazz Radio Festival**
A weekly series of jazz in performance, produced by NPR.

Jan 3 The Lee Konitz Quartet, featuring Konitz and pianist Harold Danko, is heard along with vocalist Stephanie Nakasian.

Jan 10 Two up-and-coming artists, alto saxophonist Christopher Hollyday and trumpeter Roy Hargrove, play music for the '90s.

Jan 17 The Billy Taylor Trio is joined by the Juilliard String Quartet in Taylor's composition, *Homage*.

Jan 24 Two great pianists: Jon Hicks and Kenny Barron. Two great saxophonists: Clifford Jordan and David "Fathead" Newman. One great program!

Jan 31 Salsa meets jazz as Cuban emigre trumpeter Arturo Sandoval joins Mario Bauza and His Afro-Cuban Orchestra, and the Tito Puente Orchestra.

12:00 midnight **Post Meridian**
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2:00 am **Sign-Off**



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Friday

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5:00 am Morning Edition
6:50 am Local News
6:57 am Russell Sadler

KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

7:00 am Ante Meridian
Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am-2:00 pm First Concert

Jan 4 BRAHMS: String Quartet No. 3 in B-flat

Jan 11 BEETHOVEN: Violin Concerto

Jan 18 RACHMANINOV: Trio Elegaic No. 2

Jan 25 BACH: Suite No. 3 for cello solo

12:00 n News

Headlines, weather and the Calendar of the Arts.

2:00 pm Bob and Bill

3:00 pm Marian McPartland's Piano Jazz

Each week features Marian McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz. (Repeated on KSMF, KSBA and KSKF Saturdays at 3:00 pm).

Jan 4 Jon Ballantyne has won awards in the United States and his native Canada. He plays "Beatrice," and a duet with Marian of "Blues in the Closet."

Jan 11 Cleo Laine and John Dankworth Cleo sings Marian's own composition "In The Days of Our Love," with lyrics by Peggy Lee.

Jan 18 Joanne Brackeen, one of the major innovators of contemporary jazz piano.

Jan 25 Jason Rebello at 21 is one of the bright young stars in the London jazz scene.

4:00 pm All Things Considered

4:30 pm KSMF/89.1 Rogue Valley
KSBA 88.5 Coos Bay
KSKF 90.9/Klamath Falls

All Things Considered continues until 6:30 pm.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California.

5:00 pm All Things Considered

6:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

The Jefferson Daily

Repeat of the 4:30 KSOR broadcast.

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6:30 pm Star Date
 6:30 pm Siskiyou Music Hall
 Jan 4 MENDELSSOHN: Piano Concerto No. 1
 Jan 11 RESPIGHI: *Pines of Rome*
 Jan 18 IVES: Symphony No. 3
 Jan 25 RAVEL: Valses nobles et sentimentales



The Kronos Quartet

9:00 pm Radio Kronos

The most important string quartet in contemporary music, the Kronos Quartet, returns to public radio with this series of performances of 20th Century music. Many of the compositions were commissioned by Kronos.

Jan 11 Music by Steve Reich, George Crumb, Ben Johnston, John Zorn, Terry Riley, Thomas Tallis, Justinian Tamuszu, Hamza El Din, Jimi Hendrix, and Muddy Waters.

Jan 18 Music by Steve Reich, Shostakovich, Steve Lacy, Kevin Volans, Ives, Penderecki, Astor Piazzolla, Terry Riley, and Ge Gan-ru.

Jan 25 Music by Jon Hassell, Jack Body, Jin Hi Kim, Peter Sculthorpe, Terry Riley, Barry Guy, Istvan Marta, George Crumb, and Talking Heads' David Byrne.

10:00 pm KSMF 89.1/Rogue Valley
 KSBA 88.5/Coos Bay
 KSKF 90.9/Klamath Falls

Siskiyou Music Hall

Music Hall continues with classical music until 2:00 am.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath Humor.

10:02 pm Afropop Worldwide

Afropop expands its focus to include great music from Brazil, North Africa and the Carribean. Join Georges Collinet for some of the hottest rhythms in the world.

11:02 pm World Beat

Reggae, soca, zouk, afropop, highlife, Brazilian pop, calypso, *nueva cancion* and all kinds of other great pop music from around the world. An upbeat end to your week.

2:00 am Sign-Off



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Saturday

* by date denotes composer's birthday

6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon. Includes:

7:37 am Star Date

KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Weekend Edition continues until 10:00 am

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning, along with features and an occasional surprise.

Includes:

8:30 am Nature Notes with Frank Lang

9:00 am Calendar of the Arts

10:00 am Jazz Revisited

(Note: *Jazz Revisited* will begin at 9:30 am on January 12)

KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9 Klamath Falls

10:00 am Car Talk

The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.

Funding on KSMF by Ed's Associated Tire, Medford

Funding on KSBA by Second Street Foreign Car Service, Coos Bay

11:00 am Vintage Jazz

Partial funding by The World Newspaper, Coos Bay

2:00 pm Four Queens Jazz Night

3:00 pm Marian McPartland's Piano Jazz

A repeat of Friday's broadcast.

Broadcast on KSBA by The Frame Stop, Coos Bay; and Off the Record, Coos Bay.

10:30 am Metropolitan Opera

Jan 5 *Faust* by Gounod. Thomas Fulton conducts, and the cast includes Cheryl Studer, Susan Quittmeyer, Richard Leech, Gino Quilico, and James Morris.

Jan 12 *Rigoletto* by Verdi. Guido Ajmone-Marsan conducts, and the cast includes Hei-Kyung Hong, Wendy White, Richard Leech, Juan Pons, and Stephen Dupont. This broadcast will begin at 10:00 am.

Jan 19 *Boris Gudonov* by Mussorgsky. Christian Badea conducts, and the cast includes Stefania Toczyńska, Vladimir Popov, Heinz Zednik, John Shirley-Quirk, Paul Plishka and Sergei Koptchak.

Jan 26 *Un Ballo in Maschera* by Verdi. James Levine conducts, and the cast includes Aprille Millo, Harolyn Blackwell, Elena Obraztsova, Luciano Pavarotti, and Leo Nucci.

2:00 pm Nakamichi International Music Series

Performances of orchestral and chamber music by the world's greatest ensembles and soloists.

Jan 5 To be announced.

Jan 12 Simon Rattle leads the Berlin Philharmonic in Bartok's *The Wooden Prince*; and Zubin Mehta conducts the orchestra in Bartok's Violin Concerto No. 1, with soloist Midori, as well as two symphonic pieces by Richard Strauss.

Jan 19 Frans Bruggen conducts the Orchestra of the Eighteenth Century in music by Rameau; and Diego Masson conducts the London Sinfonietta in music by Peter Maxwell Davies, Bach, and Telemann.

Jan 26 Rafael Fruhbeck de Burgos conducts the Bavarian Radio Symphony in music by Beethoven, Stravinsky, and Richard Strauss.

4:00 pm The Studs Terkel Almanac

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.

Jan 5 Studs presents his annual documentary for the New year, *Born to Live*.

Jan 12 Studs reads two short stories by Nelson Algren: "Leave it to Aunt Ellie," and "Stickman's Laughter."

Jan 19 L.J. Davis talks about the savings and loan scandal.

Jan 26 A birthday tribute to Dr. Martin Luther King, Jr.

5:00 pm All Things Considered

6:00 pm Star Date

6:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Siskiyou Music Hall

Classical music until 2:00 am.

6:02 pm Whad'Ya Know?

Not much. You? Michael Feldman hosts this comedy show.

8:00 pm Sandy Bradley's Potluck

From Seattle, Sandy Bradley brings you a variety show of music, comedy and fun.

9:00 pm Bluesstage

Hosted by actress/singer Ruth Brown, this NPR production is the first nationwide series devoted to live blues performances.

Jan 5 Legendary New Orleans musicians Champion Jack Dupree and Allen Toussaint pay tribute to fellow Crescent City legend Professor Longhair.

Jan 12 Etta James makes her *Bluesstage* debut.

Jan 19 Harpist Sam Myers joins Anson Funderburgh and His Rockets.

Jan 26 Guitarist Eddie Kirkland, in his first appearance on this series.

10:00 pm The Blues

Great blues from Chicago style to delta style, and in-between.

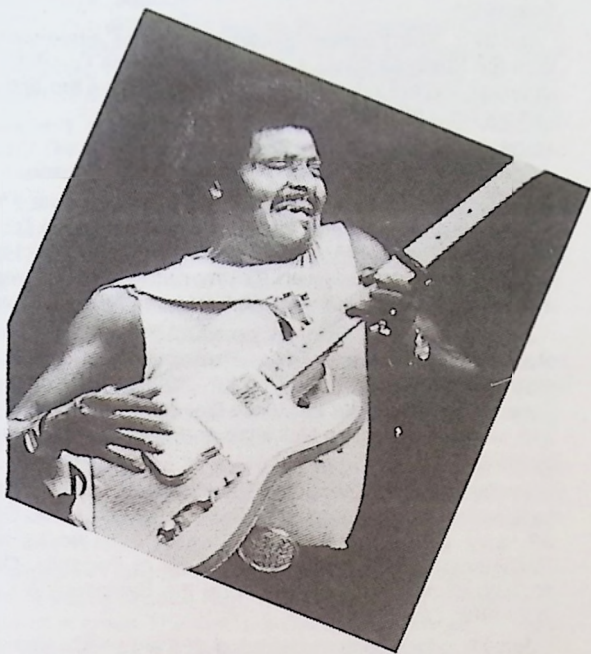
2:00 am Sign-Off

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FROM **NATIONAL PUBLIC RADIO**

Saturdays at 9pm on KSOR

Sunday

* by date denotes composer's birthday

6:00 am Weekend Edition

National Public Radio's weekend news magazine.
Includes:

7:37 am Star Date

Local broadcast funded by *Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and by Burch and Burnett of Coquille.*

9:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF, 90.9/Klamath Falls

9:00 am-2:00 pm Jazz Sunday

The best in contemporary jazz from the station library.

10:00am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

Local funding by *The Clearing House, Ashland.*

10:30 am St. Paul Sunday Morning

Jan 6 The Trio Fontenay performs the Piano Trio in G by Haydn; the Kammer-Sonate by Hans Werner Henze; and the Trio in E Minor, Op. 90 by Dvorak.

Jan 13 Friends from the Newberry Library perform a program of baroque music, including works by Telemann,

Couperin, and Rameau.

Jan 20 Pianist Christopher O'Riley performs music by Schumann, Stravinsky, Delibes, John Adams and Todd Brief.

Jan 27 The Emerson Quartet performs movements from the String Quartets 1 and 2 by Ives, the Quartet by Debussy and the Quartet by Ravel; as well as the entire Quartet No. 10 by Shostakovich.

12:00 noon The Chicago Symphony

Concerts from the CSO's 100th Anniversary season.

Jan 6 Erich Leinsdorf conducts the Suite from *The Tender Land* by Copland; the Trumpet Concerto in E by Hummel, with soloist Adolph Herseth; and three works by Wagner: the Prelude from *Tristan und Isolde*, *Forest Murmurs* from *Siegfried*, and the Overture to *Tannhauser*.

Jan 13 James Conlon conducts two works by Mozart: the Scena for Mezzo-soprano and Piano Obligato, *Ch'io mi scordi di te?*, K. 505, with soloist Tatiana Troyanos, and the Violin Concerto No. 3 in G, K. 216, with soloist Young Uck Kim; and *Das klagende Lied* by Mahler.

Jan 20 Valery Gergiev conducts three tone poems by Liadov: *Kikimora*, Op. 63, *The Enchanted Lake*, Op. 62, and *Baba-Yaga*, Op. 56; and two works by Rachmaninov: Rhapsody on a Theme of Paganini, Op. 43, with pianist Misha Dichter, and the Symphony No. 2 in E Minor, Op. 27.

Jan 27 In a concert recorded at the London Proms, Sir Georg Solti conducts Berlioz's Dramatic Legend *The Damnation of Faust*, Op. 24.



The tradition continues...

1990-1991 Texaco-Metropolitan Opera Radio Broadcast Schedule

	1991
FAUST (Gounod)	January 5
RIGOLETTO (Verdi)	January 12
BORIS GODUNOV (Mussorgsky)	January 19
*UN BALLO IN MASCHERA (Verdi)	January 26
DON GIOVANNI (Mozart)	February 2
*DIE ZAUBERFLÖTE (Mozart)	February 9
FIDELIO (Beethoven)	February 16
LA BOHÈME (Puccini)	February 23
LUISA MILLER (Verdi)	March 2
DER ROSENKAVAILIER (R. Strauss)	March 9
*KÁT'A KABANOVA (Janáček)	March 16
LE NOZZE DI FIGARO (Mozart)	March 23
I PURITANI (Bellini)	March 30
*PARSIFAL (Wagner)	April 6
TOSCA (Puccini)	April 13
LA CLEMENZA DI TITO (Mozart)	April 20

*New Production

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2:00 pm United Airlines Presents

Programs to be announced.

2:00 pm The Thistle and Shamrock

Fiona Ritchie's delightful program devoted to Celtic music and culture.

4:00 pm New Dimensions

This series features interviews with leading figures in philosophy, literature, science, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission on KSOR funded by a natural foods restaurant now building in downtown Medford; Dr. John Hurd of the Family Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Jan 6 The Mind/Body Unity, with Deepak Chopra, M.D. Chopra is one of the leading spokespersons for a growing movement of physicians who believe we can alleviate many of today's health problems by combining Western medicine with ancient Eastern healing methods.

Jan 13 Holy Relationship: Healing Together, with Gerald Jampolsky, M.D. and Diane Cirincione This couple offers practical advice in establishing and maintaining healthy relationships.

Jan 20 Tales That Bind, with Paula Gunn Allen This major Native American poet, writer and scholar gives us a glimpse of the role women have had in North American tribal society.

Jan 27 Drumming the Spirit, with Mickey Hart For more than a decade Hart, who is one of the drummers for the rock group The Grateful Dead, has traveled the planet listening to the musical best of other cultures.

5:00 pm All Things Considered

National Public Radio's award-winning nightly news magazine.

6:00 pm Star Date

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9:00 pm Possible Musics

Jack Byrnes presents new age music from all over the world. The program also includes:

11:00 pm Music From The Hearts Of Space

2:00 am Sign-Off



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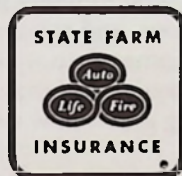
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The Duck List

By Elizabeth Irby

Let it be understood at the outset that my *modus operandi* for getting things done hasn't changed much in over fifty years. It's based upon making and destroying lists. It's the method passed down to me by my mother, who used it in organizing her busy life. In addition to running a cheerful household, she was president of the symphony guild, gave private piano lessons, and conducted the church choir. At home when we did the dishes together her alto could send my child's voice soaring. "Amazing grace, how sweet the sound..."

On my tenth birthday in 1935 Mother gave me a lady's mechanical pencil as slim as a wheat-straw. "This is your planning tool," she told me. "It's fourteen karat gold. I want you to get the habit of making a weekly list of your goals. As you complete a job put a mark through or beside it. But be realistic. You'll rarely get everything done. Always destroy old lists. If you keep them around, those unfinished items will surely chide you!"

Thus she spared me that disharmonious guilt caused by reminders of failure, and heard me sing "Tra la!" as I marked items accomplished, gold pencil shining.

Fifty-five years later I'm still using the same pencil, lustrous now with the patina of age, usually willing to write whatever I want it to.

In the beginning, and well into womanhood I dashed freehand lines through items I'd finished with. When I neared thirty and was fitted with glasses to correct an astigmatism all my achievements looked tipsy because the line-throughs had not been straight-edged with a short ruler.

"Buy six-inch ruler" became the first goal on my next list. In those days I was teaching first grade. For avocation I grew flowers and vegetables. I owned two long measuring devices, one in the classroom, one at home. Each September, and again in May I took a yardstick out of the chalkboard trough to record the heights of my pupils. In my garden

plot as early as mid-February I nudged frost along the ground with a steel tapeline, staking out anticipated plantings.

Beyond wanting to sober up my lists I had no need for a six-inch ruler. I did not buy one. Instead, I abandoned the line-through, and began marking completed items with a capital letter C to the right.

Yes, it was a teacherly thing to do; but, until the year when my husband gave me a geared bicycle for my forty-fifth birthday, those BIG Cs proved to me that I was responding well to most of life's challenges.

After the bicycle gift, goals of fleetness dominated successive weekly lists. Over a period of months they grew. "Practice shifting gears on hills." "Ride as far as Applegate Bridge." "Enter Diabetes Benefit Bikathon." "FREEWHEELERS' 50-mile tour Saturday."

Arriving home after the FREEWHEELERS' outing, I took up the gold pencil to write my reward, but the slender instrument balked at putting a stodgy C next to a fifty-mile ride; seemed on its own volition to form a lower-case v—one with its upstroke flying a triumphal plume halfway across the page.

It was a shape I had always thought of as being a radical sign with a skunk's tail raised; an indication that a mistake had been made, a wrong answer given. That day I dubbed it "The Winged v," and I use it regularly to show that I have done what I set out to do.

For failures I give myself no marks. Blanks after goals could make me feel like an under-achiever, but I avoid guilt by assiduously destroying old lists. Indeed, I thought I'd destroyed every list I'd ever made, except for the current one, and was startled recently to discover a survivor hiding between the recipe pages for roast duckling in the 1950 edition of *Betty Crocker's Picture Cook Book*.

Like a behaviorist faced with a tangible

Continued on page 40

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

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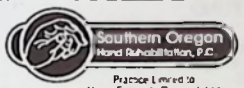
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Arts Events

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Guide Arts Events Deadlines:

March Issue: January 15

April Issue: February 15

1 thru 6 Exhibit: Birds in Art 1990

An internationally acclaimed exhibition of native and
exotic wild bird art from the Leigh Yawkey Woodson
Art Museum.

The High Desert Museum • 59800 S. Highway 97
(503) 382-4754 Bend.

1 thru 6 Exhibit: Artisans of Southwestern Oregon: Showcase '90 Demonstrations, displays and holiday gifts for your perusal.

The Coos Art Museum • 235 Anderson Avenue
(503) 267-3901 Coos Bay.

2 thru 31 Exhibit: Winners!

Selected works from the 11th Annual Juried Art Show
by Dodie Hamilton, Frank Engle, and Marilyn Nelson.
The Art Gallery, Whipple Fine Arts Building
Umpqua Community College
1140 Umpqua College Road

(503) 440-4600 Roseburg.

4 thru 25 Exhibit: Guido Bandioli - mixed media

The Rogue Gallery • 40 South Bartlett Street
(503) 772-8118 Medford.

4 thru 2/14 Exhibit: Charles Griffin Farr Recent Paintings

Joe Draeger will conduct a free lecture on Farr's work
February 6th from 11am to noon in the Shasta College
Gallery.

Shasta College • 1065 North Old Oregon Trail
(916) 225-4761 Redding.



Thom Little will portray Aslan in Actors' Theatre of Ashland's
The Magician's Nephew.

4 thru 6 Theater: The Magician's Nephew

Actors' Theater of Ashland presents its ninth annual
Christmas show at 7:30pm on Friday and Saturday
and 2pm on Sunday. This year's adventure is another
in the Chronicles of Narnia by C.S. Lewis. Tickets
available at Tree House Books in Ashland and
Larson's Superstores in Medford. Not recommended

for children under 5.
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(503) 482-96598

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- 4 thru 19 Theater: *The Chalk Garden* by Enid Bagnold.
A Bandon Playhouse presentation directed by Colli Kincaid. Friday and Saturday performances begin at 8pm, with one Sunday matinee scheduled for 1/13 beginning at 2pm.
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- 5 and 6 Concert: *Twelfth Night Concert*
An 8pm performance of English Carols arranged by Rutter.
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- 6 thru 1/11 Exhibit: *Oregon Biennial*
Opening reception: Thursday, December 6, 7-9pm.
The Schneider Museum • 1250 Siskiyou Blvd.
(503) 552-6245

Ashland.

- 9 Concert: Shasta College Student Ensembles and Choirs Concert
Music from the Baroque era to big band swing directed by Judith Knowles and Dr. Larry H. Grandy.
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The Sibelius Academy Quartet

- 11 Concert: Sibelius Academy Quartet
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Southern Oregon State College • 1250 Siskiyou Blvd.
(503) 482-6331
- 12 thru 3/5 Exhibit: *The Sagebrush Ocean*
A biogeographical exploration of the Great Basin by author / photographer Stephen Trimble.
The High Desert Museum • 59800 South Highway 97
(503) 382-4754
- 13 Concert: Shasta Symphony Mozart/Schubert Concert
A 3:15pm performance by the North State's full symphonic orchestra directed by Richard Allen Fiske.
Shasta College • 1065 North Old Oregon Trail
(916) 225-4807
- 13 Concert: *Choral Cross-Ties*
A virtuosic choral repertoire performed by the Oregon Ensemble at 3pm in the Jacoby Auditorium.
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- 17 **Book Review: Books and Bagels**
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Umpqua Community College
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- 17 **thru 2/16 Exhibit: Tee A. Corrine**
Reception for the Artist 5pm to 8pm, Thursday, January 17th.
Hallie Brown Ford Gallery
Umpqua Valley Arts Center • 1624 W. Harvard Blvd.
(503) 672-2532
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- 17 **thru 3/8 Exhibit: Strong Tea: Richard Notkin and the Yixing Tradition.**
Opening reception: February 2, 7-9pm.
The Schneider Museum of Art • 1250 Siskiyou Blvd.
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- 18 **Music Theater: Coffee House**
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- 19 **and 20 Concert: Michael Boriskin - piano**
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- 19 **and 20 Festival: Whale of a Wine Festival**
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- 23 **Book Review: Book and Breakfast**
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- 26 **Concert: The Northwest Bach Ensemble**
An 8pm performance of music by Mozart and Vivaldi featuring oboist Raymond Weaver and Nancie Shaw.
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- 26 **Concert: The Klamath Symphony**
An evening performance of music by Britten, Dvorak, and Mahler beginning at 7:30pm.
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- 29 **Concert: UCC Chamber Ensemble**
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- 30 **Theater: Theatre of Yugen.** Fusion of old and new Japanese theatre forms at 7:30pm.
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- 31 **thru 2/17 Music Theater: An Enchanted Evening With Rogers & Hammerstein**
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Betty Long Unruh Theater • 1614 West Harvard Blvd.
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sample of mother wit, I examined my find. The text was red. The paper was unlined stationery of the quality known as "linen finish." Flaxen to begin with, it hadn't yellowed much more than that, and didn't look forty years old.

The words were formed of those righteous crosses, loops and ovals I made during those times when I taught cursive writing.

"Choose: Waddles, Hortense, Quacker? All?

Estimate amount of down.

Research recipe a l'orange."

I remembered the day I wrote the list, my gold pencil filled with red lead to mark papers I'd brought home from Oak Elementary School. My husband and I had lived on the farm since March. Through the window pane near the dining room table where the papers were spread out I could see our pond with eight ducks buoyant on gray November waters.

We had invited my parents to come for Thanksgiving dinner. It had seemed possible to serve them a gourmet meal and also to give them a down decorative pillow for Christmas. I had made a list of things to do toward that end and had put it in what seemed to be a logical place to await action.

Seeing the duck list four decades later without a single mark of completion on it, I understood that I'd been stumped by the very first item. Unable to choose among Waddles, Hortense, and/or Quacker, how could I pluck them of their down or roast them a l'orange?

From somewhere my mother's busy spirit spoke admonition in a style slightly melodic, almost a recitativo, "Unfinished items will surely chide..."

"Not necessarily..." I sang back into half a century. "Beheading friends was beyond my capabilities. Some lists are like that. They tell us what we cannot do..."

There was plenty of space left on the linen finish stationery. Taking up my planning tool I began to write:

"Pick raspberries.

Volunteer symphony fund-raiser.

Get brochures Australia."

Elizabeth Irby, of Grants Pass, is an inveterate journal writer. After attending the 1990 Rogue Valley Writers' Conference, she reworked a number of her journal entries. The Duck List is one result.

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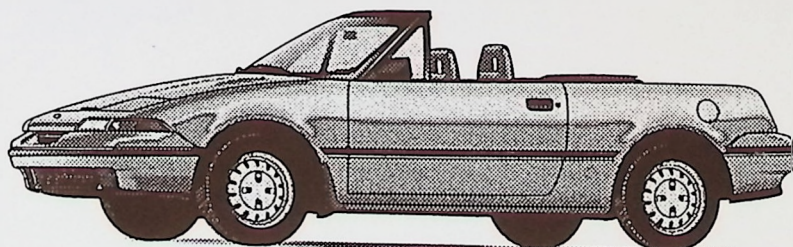
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